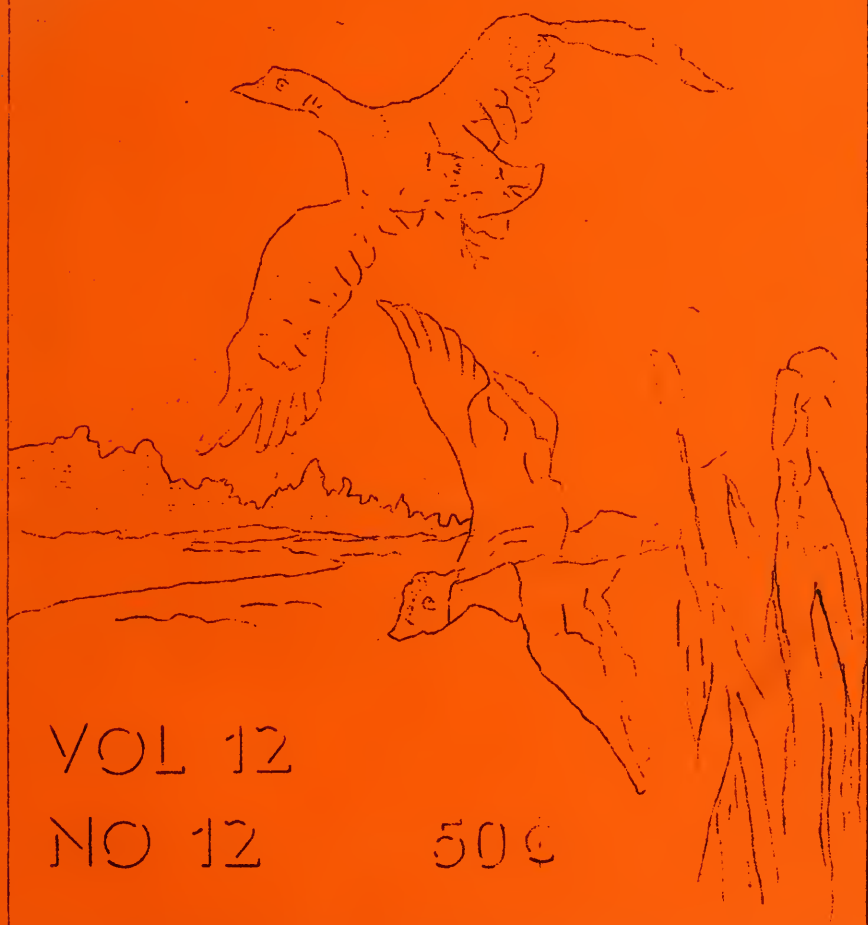


NORTHERN JUNKET



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Saturday, November 26, NEFFA Contra Orchestra, The White Cockade play for dancing in the First Congregational Church, Garden St. Cambridge, Mass. 8:-- p.m. The White Cockade, leader Sylvia Miskoe and ably supported by Gal Howard, are frequently featured at Boston Branch Parties, so why not go and dance with them on the 26th.



T A K E I T O R
L E A V E I T

You might say that this issue of NORTHERN JUNKET is a "Contra Dance Special". Over a dozen easy but interesting contras are given. • No dance magazine has ever had so many in one issue. But that, is beside the point,

There are many struggling leaders out there trying to establish contras in their groups; sometimes with less than spectacular success because they do not know "first time" contras. It's like attempting to show Mainstream figures the first night of classes!

It is to these leaders that we are trying to appeal. For what it is worth, I have used all of these dances as the first contra for groups all over the world. Any one of them is as good as another. Use the one that you like; use music that you feel comfortable with - hopefully a New England-type jig, reel, hornpipe or breakdown. None of these contras given here have tunes that are sacred to them.

• Of course there will be those who say "Why didn' he have such-and-such contra?" Or "Why'd he leave out - - ?" There is only one answer: you can't please everyone and I've never tried to. Have fun!

Sincerely

Ralph



CONTRA DANCING AT THE NATIONAL SQUARE DANCE CONVENTION

Reported by TED SANNELLA

It was billed as the "World's Greatest Square Dance Event", and for many it probably was. Jean and I will agree that the 26th National Square Dance Convention on June 23, 24, 25 was our biggest square dance experience, but hardly the greatest - after all, there's just so much you can do with canned music!

Over 24,500 dancers and callers from all over the world were in Atlantic City for this gala affair. At least 99 and 94/100% of them are active in the square dance club movement and were attired in their finest "western" dance costumes. These colorful outfits were the talk of the town as the local citizenry flocked to the Boardwalk to view the three-day fashion show.

We had been contacted 18-months earlier by Bill Johnston of the Contra Dance Committee and then later by Frieda Gratton who sought leaders for a program of international folk dancing and other traditional dance

forms, dubbed the "Heritage Program". We decided to go partly because that was a good time for us to take a much-needed vacation (and we had never been to Atlantic City), but mostly because we were curious to see what was being done elsewhere in the name of contra dancing.



It turned out to be a most enjoyable experience and we're glad that we went. From the moment we stepped into the huge Convention Center (home of the Miss America Pageant) on Thursday until the final goodbyes three tired days later, we were totally involved with dancing and dancers. There was an air of excitement throughout, and we were a part of it! Nearly continuous dancing was to be had in eleven large halls under the one roof plus a spacious area on the Boardwalk just outside the main entrance. The signs outside each hall described the type and level of dancing to be found therein. In some cases, the basics to be used were also enumerated.



Our main interest was in Shorelines Hall which was used exclusively for contras and other heritage dance activities. There we found many others who enjoy "our kind of dancing". I called contras and traditional New England squares and also taught a session of international folk dancing and a class of Ted's Triplets - and we danced and danced and danced some more! The final report (just received) shows that in 20-hours of contra dancing a total of 128 contras were called and this consisted of 88 different contras (40 repeats).



We also attended and participated in the Contra Education program which consisted of a daily series of panel discussions, workshops and seminars. The subjects

included, "Values and Benefits of Contra", "Modern vs. Traditional Contra", "Contras - What Are They? Where Did They Come From?", "Contra Music", "How To Introduce Contra". Although we didn't agree with everything that was said, we found it all to be very interesting and worthwhile. Also, it gave us an insight to the thinking of some of the foremost contra "authorities" (some were and some would like to be).



Now a few words about the (contra) dancing. All of the contra time slots in Shorelines Hall were listed on the printed program as either "beginner" or "mainstream". The former category is self-explanatory and presented no problems. The mainstream level was intended to be for those who knew all of the contra basics and could dance with a minimum walk-through. It didn't exactly work out that way though! As Bill Johnston later remarked...."the word, mainstream, was a poor choice since many square dancers with no previous contra experience apparently thought it meant that if they could do mainstream square dancing then certainly they could do mainstream contra dancing..."



So, some of the hot shot square dancers found themselves in over their heads when they encountered their first triple minor proper. Some of the callers who found themselves with a "mixed bag" had problems while others, who had had experience with heterogeneous situations, managed fairly well. Our observation was that the dancers coped better than some of the callers.



Perhaps for another year a better category would be "For experienced contra dancers", or keep the word

"mainstream" since by then the square dancers will probably have a different name for what they are doing.



In general, we found the contra dancing to be better than we expected. The tie-in with the international dance program proved to be beneficial to both since all good folk dancers and all good contra dancers know how to dance to music. On the other hand, it was our observation that many western square dancers (regardless of skill level) move in a somewhat mechanical manner - not what I call dancing. I suspect that the western dancers who have taken up round dancing are the better dancers and should be the best candidates for appreciation of contras.



We were disappointed to see some of the figures used in the contras presented (Ex: flutter wheel, slide thru, cloverleaf, etc.). To us they seemed as out of place as if the caller had said, "All forward and back with a mixed pickles step" or "Down the center all piroette". (Oops, I just gave someone out there a good name for next week's new basic #3862A!)



The music used was mostly very suitable - a lot of Scottish and Irish reels and jigs. Too bad live music wasn't available, but I expect that a jolly hassle with the local musicians union would have resulted. (if you doubt that the convention center is unionized just ask any of the exhibitors who had to pay through the nose to have someone place a plug into a wall socket.)

I have high praise for most of the contra callers. I'm sure many of them have never seen contra dancing in its native habitat, yet I thought that they did a good

job of putting across the contra "feeling". Of course, there were a few who really didn't understand phrasing but think they do - they tended to be the ones with the poorer choice of music too. I thought that quite a few of the callers (including some of the better known ones) could stand to improve their teaching techniques. As dancers we did a lot of standing around while some callers devoted precious time saying the same thing over and over to the one or two couples that were having trouble. On two occasions we walked endlessly through a dance only to learn that we would not be able to dance it to music because the caller's time was up. (One of these was Petronella, which could have been taught with a 30-second demonstration).



A special effort was made this year to get experienced contra callers from New England to attend since the convention was closer to us than ever before and the interest in contras among square dancers is at an all-time high. Some of those who participated included Roger Whynot, Tony Parkes, Bob Brundage, Charlie Baldwin and myself. I feel that we were all received extremely well, and those who dance regularly with any of us would have been proud!! Special mention must be made of the New England Contra After Party on Friday night which was organized by Charlie Baldwin and featured the live music of Donna Hinds, Tony Parkes, Jim Morrison, Dick Davis and Joan Pelton. It was like transplanting two hours of the New England Folk Festival (downstairs hall) to the Chalfinte-Haddon Hotel in Atlantic City. Everyone had a ball and to many it was their first opportunity to dance contras with live music. After the dancing, the musicians obliged with an impromptu concert for which they received a well-deserved thunderous ovation.

There has been some speculation as to why there were less dancers in the contra hall than at last years convention in California. It was expected by some of

the planners that many contra dancers would come from New England to a New Jersey convention. I could have told them that this was whistling in the dark! Sure, many more New England square dancers came to New Jersey but they were club dancers and in N.J. the club dancers don't do contras any more than club dancers do them in other parts of the country (perhaps, even less). The people who dance contras regularly are the traditional non-organized dancers who stayed home in large numbers that week-end and danced contras to live music as they prefer to do.



Some of the highlights of our trip:- Meeting some of the big-name callers and learning that a lot of the lesser known ones do a better job with contras - Dancing "The Caller's Wife", which I wrote four years ago and never danced before (thanks Herb Bender of Denver, Colorado) - Visiting with Ed and Barbara Butenhof, talented and personable leaders from Rochester, N.Y. He teaches international folk as well as calling squares and contras (a Kodak executive in his spare time) and she is an organizer par excellence (you need one more couple? she'll find you one or dance both parts herself) - Enjoying the company of NEFA enthusiasts Julie and Ditto Agin, now living in N.J., and Edie Lawson, from Providence - Renewing friendships with Mae Fraley, Bill Johnston and Frieda Gratzon (pen-pals all) - The glorious after-party described above. The musicians agreed that Joe Casey was the sexiest microphone stand they had ever used! - My past catching up with me in the person of Dick Pasvolsky of Port Jervis, N.Y. Dick danced with us over 20 years ago in Porter Square, Cambridge, and now is an accomplished folk dance leader and caller. Watching some of the highly choreographed square dance demonstrations featuring lots of legs, petticoats and whatchamacallits worn beneath - Pleased to have such a good response to Ted's Triplets - Observed with great interest the skill displayed by three women callers:

Mona Cannell, Lannie McQuaide, and Betsy Seele-Gotta - Mona and Lannie hail from Chic and Betsy calls her contras in New Jersey; we could use more like them. - Very impressed with the know-how of Git Gilbert and Bob Howell of the Lloyd Shaw Foundation. We enjoyed talking with both of them and seeing them in action - and the Boardwalk with all the shops and especially the soft ice cream cones!



YOU SHOULD KNOW ABOUT - "BITS AND PIECES".. a different kind of dance club. No lessons needed!...people have danced for thousands of years without formal lessons. You only need friendly people to lead a hand if needed and clear directions. We will have a half-hour workshop on basics each time, but no prior experience or lessons are needed. LOTS OF VARIETY - we're not talking about 50 basics squares, we're talking about dancing. We'll do some Western singing calls, traditional squares, contras, old time rounds, mixers, line dances, ballroom dances, play-party games.....as the name says "bits and pieces". Not all of it will be easy by any means, but all of it will be fun. Are you interested? Then you should know that we will meet every Friday (starting 7 October) at the Brookside school, in Brighton, N.Y. (South of Westfall Rd. between Winton Rd. and Edgewood Avenue). Workshop at 7:30 to 8:00 PM and the dancing is 8:00 to 10:30 PM. Cost will be \$1.50 per person. (It's phrased that way because singles are definitely welcome) WHO? Ed Butenhof will call and instruct. Ed is currently chairman of the committee on Traditional Dancing for CALLERLAB (the national caller's organization), and is moderator of the Rochester, N.Y. Caller's Co-op. He has been calling and teaching all kinds of dancing since 1951. Call Barbara or Ed Butenhof at 244-1375 for more information.

DEVELOPMENT OF PARTY THEMES

by MAE FRALBY



Wouldn't you rather attend the Queen's Jubilee than just another folk dance party? Doesn't a Mexican Posada sound more interesting than a Christmas party? An Almatrieb more exciting than the fall camp weekend?

A party or weekend camp starts, not at eight o'clock on a Friday night, but the instant the idea comes along. A theme gives the decoration committee direction, guests can plan to wear a suitable costume to add to the festivity, the refreshment committee may find a new recipe. An unfamiliar word like Almatrieb (I once used Kufenstechen Bauernball) will cause people to ask "What is THAT?" and already your party is being talked about.

Let's develop the "Queen's Jubilee" idea. So you are on the program committee, and you know the group only knows three English dances! Relax, the United Kingdom once reached around the world - use all the favorite folk dances, and space your English dances to be effective. Perhaps some of your group would like to demonstrate an unfamiliar one, which gives you an opportunity to speak briefly of the history of English dancing and the debt we owe to Cecil Sharp.

Keep a list of those dances which are not too easy to interest the group, but which they have enjoyed in the past, and a quick walk-thru will enable even new people to dance them with ease. Also keep in reserve

those dances like Hurry Scurry, Polstertanc, and Marko Skace, which lose interest if used in the regular group but are enjoyed at party time.



Perhaps your regular group will leap into the correct formation when the next dance is announced, but at a party where outsiders are present, save time by using two dances in the same formation (i.e., trics, Oklahoma Mixer followed by Triolet). If a trio dance is followed by a couple dance, one person in the group has to choose, and one person is rejected. It is best to follow a trio dance with a line dance. Arrange opportunities for partner changes; announce, "Everyone leave the floor and come back with a new partner." Form longways sets or squares after a short break. No partner dances should be frequent.



Of course, you can use the latest difficult dance your group has worked so hard to learn. Announce firmly that this is only for those who know it. If it is a line dance you might suggest those not sure of it - may dance behind the line. You may present the dance as a demonstration for the guests' entertainment. This spotlights your group and is good advertising. Follow up immediately with an easy dance that all can do.

Make a list of no partner dances (Amos Moses, Snoopy, etc.) to supplement the Balkan-type dances, also a list of trio dances, and those that can be done by two girls together (no closed position, same footwork, etc). Any folk dance leader worth the name should never be upset by a crowd with many more girls than men.

When you have your program written out - not that you have the dances listed in the order in which you intend to do them, no matter what happens, but in groups of lines, tries, party dances, mixers, set dances, etc. consider how to make the familiar dances more interesting. For our Queen's Jubilee, perhaps an old-fashioned dance program would add a touch of British formality. Wallpaper sample books or gift wrap make attractive covers. You need not list the dances to be done, only numbered lines on which to write the partner's name. Such a program might include a page of information about group meetings, the next beginner's class, phone number to call for information.



All is in readiness, your program list is made, the records readily available; you and the refreshment committee have agreed on a time for serving; the decoration committee can complete their job in a few minutes. British decorations? Try your liquor store, the Beef-eater Gin advertisements are great, and don't forget BOAC for a travel poster. There may even be a London Bridge that everyone has to cross to get to the dance floor. Decorations should not be too elaborate. I once decorated an impossible hall, with ceilings almost cut of sight, and many-windowed walls, by placing a large doll dressed as Lucia, complete with crown of candles, on an elaborate Scandinavian tablecloth, on the grand piano, which we couldn't move, and put Swedish candle holders on the refreshment table - it was enough to create an atmosphere.



The night has arrived - we all know the rules, arrive early, set up and test equipment, line up the records, have music playing when the first guests arrive. Can we do more? Jane Farwell once said that for a guest the hardest part of the party was approaching the door.

Have you ever been formally greeted by the host committee, then left to wander off by yourself, while they screamed together over the latest gossip? Give them something to do, a dance program can be explained and then the fun of lining up partners begins. Also, you can be teaching a novelty dance in one corner, and wave a hand to the newcomer, urging him to come over and try it. Fast, old familiar kolos are good, as people and guests can participate or watch, and there is music - familiar music.



To begin the party, I would get as many people as will into a large circle, then simply say, "Beginning here - (the leader is in the circle, if the party is not too large, or has his partner in the circle if a microphone is needed), take the person next to you for a partner"; two girls, two men, don't worry about it. Use "Easy Mixer" (walk forward 8 steps, face partner, back away 4 steps, move right to a new partner 4 steps) to the most formal Scottish March you have. Follow that immediately with "Rig A Jig Jig", an old English tune: walk forward 16 steps, face partner, clap own hands 3 times, knees 3 times (your own), dos-a-dos, if you please, move to the right and shake right hands, say: "hello, hello, hello". By this time the people will be comfortable with your leadership, and everyone has danced with at least ten different people.

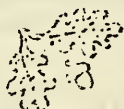


Depending on the mood of the group, somewhere in the middle of the evening, you may find time for some of the English children's games like "A Hunting We Will Go", or "The Snail", with everyone singing the words. Even though very simple, they fit the theme.

Sometimes the ending of the program is more important than the beginning, because the last dance is what the people remember. I recommend an easy, soft, no partner dance, so that anyone who wishes may join; if a walk-thru is necessary, it can be suitably brief: Adja Lepa Maro, Makedonska, etc. Others will finish on an up-note with "Doodiebska Polka" danced twice through the record. You may want to make the last dance a 'signature' dance, one that has become your trademark.



Although the host committee is at the door to say goodnight to guests, you, the leader, should also be available. Often guests have questions about a dance new to them, or they just want to thank you. This time is worth its weight in good will.



On the way home, think how you might have improved the program; remember the dances which received good response. How was the exhibition received? Talk it over with your partner. At home, jot down brief notes, and then forget it until the next party.

You have done a good job - you have made some people happy.



COMMUNITY FOLKDANCING - in Worcester, Mass. 1st & 3rd Fridays of each month, Oct-June, Unity Hall, 1st Unitarian Church, 90 Main St. Worcester. Cindy Green & J. Wattles lead & teach international folk dances, New England Contrasts & Squares. \$1.25 admission. Info: Call 617-799-4671.

COUNTRY FIDDLE GOES TO COLLEGE



HOW TO PLAY COUNTRY FIDDLE - that's the title of a new course now offered at the Flinch campus of Seneca College, Willowdale, Ontario.

Dr. Bill McCauley, Director of the Music Centre at Seneca College, announced that the course provides individual instruction for youngsters and adults, beginners and maestros, including classically-trained violinists. Eleanor Townsend, champion woman fiddler of Canada, will be the principal instructor.

Why "Country Fiddle"?

"Because that's where the action is," explained McCauley, who incidently is the conductor of the North York Symphony and O'Keefe Centre orchestras as well as a fiddle fan. He points out that "fiddle contests" are spreading across Canada like prairie fires".

For information on how to register, call the Music Centre at Seneca College, in Willowdale, Ontario, Canada, 491-3035.

Eleanor Townsend is the wife of the famous fiddler Graham Townsend. She is currently featured with him - The Great Canadian Fiddle an LP presenting "all the major styles of old-time fiddling" from Cape Breton to the Western plains. The album has been praised by both academics and country deejays. Thanks to this album, Eleanor and her husband were recently sent to Ireland by the Canada Council to research the roots of Canadian fiddling.

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AN OLD DANCE PROGRAM

by RUTH ELIOT JOHNSON



Why did I keep, for 60 years,
this card among my souvenirs?
Now comes the time to throw away
such relics of another day.

Some of these names don't ring a bell,
but others I remember well.

Yes, here's the name of handsome Harry
(later we were engaged to marry,
but didn't) for dances six and nine;
his waltzing surely was divine.

I think this "William" - number three -
was "Beebs", the infant prodigy.

Here's George's name for dance 11
his lancers was a taste of heaven.

The 10th was booked by "Grandpa Gus",
born too soon for most of us.

We said he danced with two left feet -
lead in his shoes - but rather sweet.

The eighth with Jim who loved to dance -
dear Jim who lost both legs in France.

My brother's name for number four.

No better dancer on the floor.

Ah, here it is, your precious scrawl
(before you were my all in all,
sharer of my joys and tears
for almost 57 years).

And now a question to perplex:

Who was the lad who signed just "X"?

My escort for those happy hours,
 who called for me and sent me flowers,
 danced "Home Sweet Home" and held me tight,
 and saw me home and kissed goodnight?

Isn't it strange? I can't recall
 who took me to that lovely ball?

ODDS AND ENDS OF VERSE

Debt is very good for me
 Though better people spurn it;
 To spend my cash before it's earned
 Is all that makes me earn it.



To improve on Mother Nature,
 Certainly is not a crime,
 But remember, oh, dear ladies,
 You're not fooling Father Time.



At some guys' complaints of misfortune
 I think I have reason to scoff;
 I started out with nothing
 And I've kept right on tapering off.

In times of storm and stress and strife,
 A man can count upon his wife
 To take his mind off of his woe
 By telling him, "I told you so."





DANCE ETIQUETTE

y ERNIE KREHM

From many years of experience in attending conferences, workshops, camps, etc. I have learned from others and have also experienced, that certain guidelines should be adhered to when dancing in any situation. The following ideas are not only mine, but also of other leaders in the Folk Dance Field.

1. **CLEANLINESS** - Would you enjoy dancing with some one who did not use deoderant? Breathe into your face after a feast of garlic, onions, etc? Or a good shot of liquor or beer?

2. **PROPER CLOTHING** - Tight or heavy clothing will make dancing uncomfortable.

FOR GIRLS - Full skirts or dresses with low heeled shoes - soft pliable leather is best.

FOR MEN - Comfortable sport shirts, long or short sleeves, soft leather shoes.

Slacks for girls are not recommended for many reasons - rubber soled shoes are a hindrance.

POLITENESS - How often have you neglected to say: "Pardon me", "Thank you," "May I help you?" or "Welcome to our group" to a new member?

SOME DANCE DO'S AND DON'TS

4. JOIN THE DANCE AT THE APPROPRIATE PLACE - In a line dance go to the end of the line - do not break the line in the centre - do not jump in front of the leader when the line has already been formed. Do not assume the position of lead in a line, unless you know the dance well, as all eyes are on you. Dance the way the group has been taught. When joining a contra line or longways dance, go to the end or bottom of the set, never break into the centre or at the top after the sets are formed.

5. LET THE TEACHER DO THE TEACHING - Even though you would like to help your partner or neighbour you may be more of a hindrance. People usually can only listen to one voice at a time. Usually the teacher can explain more thoroughly than you could.

6. IF YOU ARE SITTING OUT A DANCE - Do not talk or make noise. This can distract the teacher and dancers while the steps are being explained. When the music starts so can you.



7. DON'T JUST SIT AROUND - When a dance that you know is being taught, join in and practice it. By doing this you can help the new people learn quickly and you may learn a new point or two yourself. It is not polite to sit it out while the teaching is going on and then jump in when the music starts (and perhaps do some thing different).

8. HELP THE NEW DANCERS - Try to make the new dancers feel at home and encourage their learning as much as possible. Do not dance with the same person all the time. Try to avoid cliques, but share your know-how - with everyone. It's a good feeling.

CO-OPERATION - Try to co-operate when couples or individuals are needed to fill in sets.

10. KNOWING YOUR DANCE - When a dance is announced do not get up unless you know it. Joining unfamiliar circle dances can spoil it for others who do know it. If you are in doubt, stand on the outside of the circle or behind someone to refresh your memory. Do not try to learn a dance from just watching.



11. EXTRA DONT'S - Do not leave the dance if you lose your partner in a mixer. Do not leave a circle while the dance is in progress without joining up the hands of the people on either side of you. Do not put dances on the request list unless you can lead or dance them. Often people put dances on the list just to learn them - this is wrong - you can learn the wrong way as has been proven many times in the past.

12. DO NOT TOUCH - Do not touch the records or record player. These represent a substantial investment - mishandling them can cause damage or breakage - if you ask for record numbers etc. your leader will be most happy to help you.



13. NO GRATUITIES - Do not offer gratuitous advice to the teacher or leader during the process of teaching. Suggestions are appreciated at a quiet moment during free periods or after the session. Do not tell the teacher that he or she is teaching the dance wrong, during the session. Afterwards you can say that you learned a different version of the dance and then compare notes - perhaps you could have learned the dance wrong.

14 - VISITING OTHER GROUPS - When visiting other groups, make sure they are dancing the same version as you know. As the old saying goes "When in Rome do as the Romans do" - even if you think they are wrong! Do not get up and do something different - sit it out. There are different versions of the same dance being taught.

15. BE RESPONSIVE & ENTHUSIASTIC- Be an appreciative member of your group by thanking your neighbour or partner after the dance - a friendly goodnight to one and all is in order.

16. DO NOT FORGET. NEVER FORGET THAT YOU YOURSELF WERE ONCE A BEGINNER!

(from "Ontario Folkdancer")



PINEWOODS BENEFIT DANCE



Come to a country dance to benefit Pinewoods Camp on Friday, December 30, at 8:00 p.m. at the Girl Scout House, 74 Walden Street, Concord, Mass.

Three members of the greater Boston dance community are joining to sponsor and lead this one-time only occasion Sandy Davis, a member of the string band Common Ground - Becky Lawson, a long-time Boston country dancer, and Tony Saletan, singer of traditional songs. A gathering of dance musicians is being especially assembled to play for this event.

Admission is a contribution of \$3 or more to benefit Pinewoods Camp, Inc. a non-profit organization recently formed to purchase and maintain the property on Long Pond in Buzzard's Bay, Mass. where for 47 years the Country Dance and Song Society of America has sponsored summer workshops in country dance, folk music and chamber music.

GOD BLESS OUR OLD TIME FIDDLERS

by PAT FENDING

God bless our old-tyme fiddlers
And the tuneful tunes they gave us,
Which really stand the scuff of time,
From dreadful noise they save us.



A quadrille dance or contra,
Perhaps a Portland Fancy,
Fiddled in the old time way,
That's music smooth and dandy.



Music that unlocks the feet
And limbers up the muscle,
Starts arms and legs a swinging free,
Starts crinoline to rustle.

So bow low to the rosin
The fiddle and the bow,
And keep on dancing to the tunes
That Grand-dad used to know.



Those masters of the fiddle
Gave us a heritage
To outlive tinpan alley
To endure all thru the age.



The prompter said "You're on your own
Here is your noble chance sirs".
Without a call came Money Musk,
By God! They were good dancers.



'Taint often that we get a chance
To watch them folks what knows
How to dance the way they should
And how good dancing goes.





A BEVY OF CONTRAS

Here's a whole passle of contras for the down to earth leader to use in introducing that dance form to his group. It is not intended for the hot-shot square dance caller who frowns on anything older than yesterday. It is intended to interest the down home leader; the one who sincerely wants to introduce contras into his groups.

The dances that follow are what I call "No Problem Contras". They are the kind of contras that I use opening night of any camp, weekend, or workshop. Any one of them is as good as any other. Use the one that you like and please remember that you are trying to sell contra dances to your group; so you choose one that you like.

There are NO TUNES THAT ARE SACRED TO ANY OF THE CONTRAS GIVEN IN THIS ARTICLE! Use a tune that appeals to you and that you feel comfortable in using. As long as it is a New England style jig, reel, hornpipe, break down, it should do very well. French-Canadian tunes are equally as good. For a few of the dances I have suggested certain tunes. Only because I feel at ease with it if you prefer another tune feel free to do so. Some of the dances are contemporary, some are traditional - and some are middle-aged - whatever that means!

DUD'S REEL

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



Balance and swing the one below
All forward and back in a line
The opposite ladies chain (over & back)
All forward and back in line again
Circle four with the opposite couple
The other way back with a left hand star.

DUD'S REEL was originated about 25 years ago by Dudley Briggs, then living in Burlington, Mass. For me, it is a sure-fire first contra. I like to use "Indian Reel" for it as played by Bob Hill's Orchestra on Folk Dancer label MH 508.

FIDDLE HILL JIG

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



Do si do the one below
Do si do your partner (actives only)
Allemande left the one below
Swing partner in the center (actives only)
Down the center four in line
Turn alone, same way home
Same four, circle four hands once around
Left hand star back to place

I originated FIDDLE HILL JIG some 15 years ago. In Winchester, N.H. there is a road Fiddle Hill Road. It winds up a hill known as Fiddle Hill. Why the name? Who knows? Also I wrote some music for the dance and, surprisingly enough I named it Fiddle Hill Jig. It's been recorded on the LP "The Southerners Plus Two Play Ralph Page".

THE TOURIST

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



Active couples down the outside and back
Do si do your partner (actives only)
Four hands around with couple below
Balance and swing your left hand lady
The opposite ladies chain (over and back)

THE TOURIST was put together by the talented leader Ted Sannella, Wellesley Hill, Mass. It is a nice flowing dance and deserving of its popularity. Ted, without a doubt is the most prolific composer of contra dances now living. I doubt if he has ever put together a bad one.

ALL THE WAY TO GALWAY

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



Actives down the center with partner
Separate, up the outside to place then they
Do si do partner in the center then
Do si do the one below
Balance and swing the same
Half promenade across the set
Half right and left to place



ALL THE WAY TO GALWAY was put together by Richard Castner, now living in Brockport, N.Y. At the time he called it "On the Road To Boston" because he liked the old Revolutionary tune of the same name. The tune is a fife and drum corps tune and Dick says he made up the dance to give a marching effect. Dick is now a Professor at S.U.N.Y in Brockport. I haven't the remotest idea when or how "All the Way To Galway" became attached to it.

MAPLE LEAF JIG



Couples 1 - 3 - 5 - etc. active
Cross over before dance starts

Actives do si partners in the center
Allemande left the one below
Down the center four in line (inactives make a half
turn so that all four are facing same way
Turn alone, same way home
Circle four hands around and back
Same two ladies chain

I made up MAPLE LEAF JIG about 20 years ago to go
with the tune of the same name on the reverse of Indian
Record #108.

THE NOVA SCOTIAN

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



Allemande left the one below
Swing partner in the center (actives only)
Down the center three in line (active man, his
partner, and lady below)
Left hand lady under, right hand lady over (active
man makes an arch with his right hand and
the right hand lady, brings this arch over
in front while left hand lady passes under
arch; ladies have now changed places. Man
turns under his right arm and all should be
facing up the hall)
Return to place, same two ladies chain, DON'T re-
turn.
Same two couples circle four hands once around
Same two couples right and left four.

THE NOVA SCOTIAN was originated by Maurice Hennig-
er of Dartmouth, Nova Scotia about 1955. Maurice atten-

ed Harold Horton's square dance camp in Ontario that year. He was an excellent square dancer and attended all my classes. Before the session ended he gave me a paper with dance directions on it saying that they for a contra he'd been working on. Said that he liked the traditional square dance figure of Left Hand Lady Under and wondered why it couldn't be used in a contra dance. There were enough figures on the paper for 56 measures of music - much too long for the normal contra. He said to "fix it up", and I did so. Rearranging the figures he had given me to fit a 32 measure contra tune. I added nothing original; merely omitted certain figures. The dance is Maurice's, not mine. I like to use "Glise a Sherbrooke" on Folk Dancer label MH 173.



THE BEAUX OF OAK HILL



Couples 1 - 3 - 5 - etc. active
Cross over before dance starts

All chassez down with the one below
All chassez back to place
All balance and swing the same
Same two ladies chain (over and back)
Half promenade, half right and left to place

THE BEAUX OF OAK HILL is a traditional dance. I like to use a jig for it. The "chassez" figure seems to bother some people. Do it like this: actives step to center of set, turn to face the one below, join both hands with that person, take eight sliding chassez steps down the hall and eight sliding chassez steps back. Then balance and swing the one you chassed with. End the swing facing center of the set. The "half promenade, half right and left" figure in this and other contras should dance like this: promenade by couples across the set, turn as a couple, right and left thru with courtesy turn. It's a run-of-the-mill ending for many contras.

FOR SALE

Heritage Dances of Early America - \$5.50
by Ralph Page

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page, reissue of 1937 original

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SPECIAL

1 copy each of HERITAGE DANCES OF EARLY AMERICA and
THE COUNTRY DANCE BOOK, autographed, to the same ad-
dress \$10.00 - You save \$1.00

The Lloyd Shaw Foundation announces a Dance Week July 16 - 20, 1978.. at Scandinavian Lodge, Steamboat Springs Colorado. Staff includes: Don Armstrong, John Bradford, Bob Howell, Bill Litchman, Deane and Helena Serana. Information from the Lloyd Shaw Foundation, Educational Mailing Division, 1480 Hoyt, Lakewood, Colo. 80215.

JUST ARRIVED FROM ENGLAND, LP Southerners Plus Two Play
Ralph Page - \$7.50 postpaid from

Ralph Page
117 Washington St.
Keene, N.H. 03431

THANKS TO:

Rich Castner - cookbook
M&M Joe Hritz - history & folklore clippings
M&M "Brownie" Thompson - Johnny Walker Irish
Dr. Kenneth Steady - old-time music book
Fran Clayton - square dance album

DICK LEGER will conduct a Square Dance Workshop at Cortland State University, December 2 - 4, 1977. Further information from Andor Czompe, R.D. 4, Cosmos Heights, Cortland, N.Y. 13045.

COUNTRY DANCING IN CONNECTICUT, 1st & 3rd Tuesday each month, featuring Playford Dances, Pat Shaw Dances, American Colonial, Contras and Traditional Squares. Further information from Chip Hendrickson, 26 Rock Ridge Road, Newtown, Conn. 06470.

COUNTRY DANCERS OF ROCHESTER, N.Y. hold two special parties in December. 2nd with DON ARMSTRONG calling traditional squares & contras; 22nd "DUKE" MILLER, calling at the group's Christmas Party.

YEAR END CAMP

with

GEO TOMOV

Balkan Dances

CHARLIE BALDWIN

New England Squares

CONNY TAYLOR

General Folk Dances

RALPH PAGE

Contras & Lancers

YEAR END CAMP starts with supper, December 28, 1977,
Ends with the noon meal January 2nd, 1978. Once again
YEAR END CAMP will be held in the STUDENT UNION BLDG.
KEENE STATE COLLEGE, KEENE, N.H.

COST: \$8⁵⁰ PER PERSON FOR FULL SESSION. Plus room. Make
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ies and, of course, the unlimited supply of hot coffee
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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convection Programs. Don't throw them away. Send them to me. I collect them as part of a research project. ALSO, any old-time dance music for violin or full orchestrations. Dance music only, please. Send to:

Ralph Page
117 Washington St.
Keene, N.H. 03431

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD CENTER. For more complete information call him at VO 2 - 7144

DO YOUR FRIEND A FAVOR! Send him/her a subscription to NORTHERN JUNKET. Only \$4.50 for 10 issues in U.S. and U.S. Possessions. Canada & Foreign \$6.00. A Dance Magazine That Is Different!

Canadian Folk Dance Service supplies all folk dance records and Record Players. Instruction books. A service founded by folk dance teachers for folkdancers and teachers. 185 Spadina Ave. Toronto, Ontario, Canada. M5T 2G6. Also Bert Everett's book TRADITIONAL CANADIAN DANCES. Write for listings.

BROKEN SIXPENCE



Couples 1 - 3 - 5 - etc. active
Cross over before dance starts

Actives do si do the one below
All the ladies do si do
All the men do si do
Actives swing partner in the center
Down the center four in line
Turn alone, same way home
Same two ladies chain (over and back)

BROKEN SIXPENCE was created, I believe by Don Armstrong.

MALDEN REEL



Couples 1 - 3 - 5 - etc. active
Cross over before dance starts

Balance and swing the one below
Circle four with opposite couple
Left hand star back to place
All promenade up and down (ladies line up
gent's line down)
Turn as a couple, promenade back
Same two ladies chain.

MALDEN REEL is one of the late Herbie Gaudreau's dances. It's different, and it's nice.



GOOD GIRL



Couples 1 - 3 - 5 - etc. active
Cross over before dance starts

Balance and swing the next below
Four hands around with opposite couple
Circle four the other way back to place
All down the center (by couples, not in line)
Turn as a couple same way back to place
Opposite ladies chain (over and back)

GOOD GIRL is a traditional dance.

YANKEE REEL



Couples 1 - 3 - 5 - etc. active
Cross over before dance starts

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts

Left hand star with couple below
Right hand star back to place
Down the center below two people
Separate, up the outside to place
Swing partner in the center
Swing the one below
Take THIS person, promenade across the set
Right and left thru to place

YANKEE REEL was created by Ted Sannella. It is an
other of his fine dances.



ST. LAWRENCE JIG

Couples 1 - 3 - 5 - etc. active
 Cross over before dance starts



Allemande left the one below
 Swing partner in the center (actives only)
 Down the center four in line
 Turn alone, the same way home
 Cast off, right and left four
 All forward and back in a line
 Right hand star with opposite couple

I put ST. LAWRENCE JIG together to go with the lovely jig tune of the same name as played by the Bob Hill Orchestra on Folk Dancer label MH 507. The only tricky part might be in the cast off. Try to do it like this: the line of four breaks in the middle; actives continue walking forward as they turn as a couple with the inactive couple. Inactive couples in other words hold the pivot in the turn as a couple. The right and left four is what nowadays is called "right and left thru, courtesy turn, repeated." It seems like a lot of words and I prefer the traditional term "right and left four"

CRISS CROSS



Line of couples standing side by side facing another line of couples who also are standing side by side with partner.

All who can, allemande left the lady on the left
 Come back and swing partners
 Opposite ladies chain (over and back)
 Right and left thru diagonally left (don't return)
 Right and left thru with opposite couple
 Left hand star with that same couple
 Right hand star back to place.

CRISS CROSS was originated by the late Herbie Gaudreau who first called at Camp Becket, a square dance camp operated by Charlie Baldwin in the mid nineteen-fifties. At the time Herbie called it BECKET REEL, in honor of the camp. For what it is worth I think it is one of the best dances Herbie put together.

READING REEL

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



Actives do si do partners

Do si do the next below (left shoulder do si do)
End this left shoulder do si do standing
right shoulder to right shoulder with one
you do si doed

All promenade up or down the set (a single file
promenade in direction you are facing at
finish of the do si do below. Ladies are
in center of the set)

Turn around, the other way back

Allemande left the one you left (the one you do
si doed)

Ladies chain (over and back)

Half promenade across the set

Half right and left to place

READING REEL is one more of Ted Sannella's creations. He says he first called it in Reading, Mass. hence the name. Louise Winston sent me the dance saying that Ted had called it at a North of Boston Callers Association meeting in December of 1973. It moves; it flows; it's different. What more can you ask of a dance new or old? Just because a dance is new you shouldn't hate it; just because a dance is old you shouldn't love it. It takes more than age to make a dance good or bad.



NEEDHAM REEL

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



In your lines all go forward and back
Men, swing your left hand lady
Down the center four in line
Turn as couples and come back home
Same two ladies chain (over and back)
All go forward and back in line
Forward again, pass thru, turn alone (men turn left
ladies turn right)
With your right hand lady, promenade home

NEEDHAM REEL is still another of Herbie Gaudreau's fine contras. It is a double progression dance so you will have little time for standing around exchanging gossip. DON'T, please, call it for your group until they have danced contras for a few weeks. Even then be prepared for confusion and a bit of tumult on the floor.

HAYMAKERS' JIG

Couples 1 - 3 - 5 - etc. active
Cross over before dance starts



Balance and swing the one below
Actives balance and swing partner in the center
Down the center four in line
Turn alone, the same way home
The same two ladies chain (over and back)

HAYMAKERS' JIG is a traditional dance. Many old-time callers did a lot of adlibbing when "the same home" was called. You might hear them call: "all the ladies come back, or, all the men come back. After whatever sex is designated come up the center a few steps, then everybody come back etc. Or, all Republicans, Democrats married people, handsomest one, richest one, etc.

SATURDAY NIGHT REEL

Couples 1 - 3 - 5 - etc. active
 Cross over before dance starts

In your lines all forward and back
 Men, swing your left hand lady (leave her on your
 right and face middle of the set
 Opposite ladies chain, DON'T return
 Take THIS lady, promenade across the set
 Same ladies chain back, DON'T return
 Come into the middle with a right hand star
 Left hand star the other way back to place

SATURDAY NIGHT REEL is another of Ted Sannella's
 contemporary contras.

JEFFERSON'S REEL

Couples 1 - 3 - 5 - etc. active
 Cross over before dance starts

Four hands around with couple below
 Circle four the other way back to place
 Right hand star with the same couple
 Left hand star back to place
 Active couples down the outside of the set
 Same way back to place
 Down the center four in line
 Active couples make an arch, outside couples und-
 the arch and lead - -
 Up the center to place

JEFFERSON'S REEL is a contemporary dance. I don't
 know who originated it. It moves. There's not much stan-
 ding around.

Now you know what is meant by a "passle" of cont-
 ras! I have used them all and they all are good intro-
 ductions to contra dancing. Have fun! R.P.



OH ME! OH MY!

by PAT PENDING

The other night at a Jamboree
 With callers there galore,
 Each caller shot his favorite shot
 At dancers on the floor.

'Twas Allemand 'R' or Box the Gnat
 Or a Bot-tailed Alamo
 A Dixie Chain - a fast Trail-thru
 And a break with do-pas-so.

But the funny part of each such mess,
 As that caller beamed upon yer
 Was the devious ways he weaved you round
 To Allemand left your corner.

Yes - every pattern that they worked
 As they tried them on for size,
 Ended with a left hand round
 They hoped you'd be surprised.

To find your corner parked right there
 With her left hand extended
 For you had lost all track of her
 In that Battle-Royal splendid.

Now mathamatics tells us that
 In counts of sixty-four
 At least there's forty micoien ways
 Pergaps some millions more.

To turn you inside out and then
 Rotate and spin you - may be
 Then turn you outside out again
 Facing your left hand lady.

The callers dream these routines up
 To keep up with the tide;
 A tide that's going to take its toll
 In Dancer suicide.

Now question rears its ugly head
 The answer too apparent;
 When forty million have been reached
 Who's left for Dancing Talent?

The University of Rochester Folk Dance Club will present a weekend of French dances with Germain & Louise Hebert, on the 18th, 19th, and 20th of November, 1977. Additional information from Kim Greenberg, 38 Amherst St. apt #3, Rochester, N.Y. 14607.

Dick Leger leads a Square Dance workshop at Cortland State University December 2-4, 1977. Further information from Andor Czompo, R.D. 4, Cosmos Heights, Cortland, N.Y. 13045

The Colonial Dance Club of Richmond, Va. a center for the American Country Dance & Song Society and sponsored by the Richmond Department of Recreation and Parks, announces plans for a Colonial Ball to be held Saturday, January 14, in Richmond. Contact Bekah Kennedy, Dept. of Recreation & Parks, 900 E. Broad St. Rm. 825, Richmond, Va. 23219.



IT'S FUN TO HUNT

The following items are from the pages of The Cheshire Republican, a newspaper published in Keene, N.H. for 85 years until 1914. We find these dance items of interest

2/22/89 Local News:-

The Light Fantastic

Tripped by Belles and Beaux at the "Big Six" Ball

A Brilliant Assembly of Beauty and Chivalry

Concert by Brown's Band

Remarkable Costumes Noticed

Keene Society Achieves Success In A Great Social Event

The Armory last Wednesday evening was the scene of a brilliant social event, the occasion being the concert and ball of the "Big Six". The management is the same that conducted the best dances of last season, and their efforts this year have certainly been rewarded with a great measure of success.

Brown's Brigade Band of Boston gave a concert in the early part of the evening. This is a favorite orchestra with Keene people. There were five numbers on the programme, of which the clarinet solo by Mr. Whitmore and the cornet solo of Mr. Brown were the most prominent and most favorably received.

The hall, which is a very excellent one for an occasion of this kind, was brilliantly lit by electricity. The large audience began to assemble as early as 7 o'clock and by 8 o'clock every seat was taken, and all available standing room was filled. Three hundred balcony tickets were disposed of and the sign "Balcony seats all sold", was posted in front of the ticket office at an early hour.

Dancing began about 9 o'clock. Geo. M. Rossman officiated as floor director, and F.G. Dort, John Madden, and B.C. Russell acted as aides. At 11 o'clock substantial refreshments were served by O. Lettenmayer, caterer. Much of the success of the event is due to the management of C.L. Kingsbury, the treasurer, who has exerted himself to score a triumph for the "Six".

West Swanzey:- The "Old Line Party" had a large attendance last Wednesday evening at Evan's House.



3/8/89 Local News:- A large party from this city visited Bellows Falls last Friday. The occasion was the "first annual" of a sleighride company who prefer the railroad to the sleigh. The party, composed of 150 Keene people, left this city at 1:30 o'clock on a special train of four cars. At Bellows Falls Towne's hotel had been engaged and the spacious rooms on the second floor were thrown open, adjoining Union Hall, where dancing was enjoyed by many. The Keene orchestra occupied the platform. An elaborate dinner was served toward evening. The menu was published as a very pretty souvenir.



Charlestown:- The Inauguration Ball which it had been announced was to eclipse everything past or present in town, failed to pay expenses, it is said. Only 38 couples participated in the grand march and about 75 dancing tickets were sold. The music, Blaisdell's Orches-

tra, was fine; also the supper.

3/15/89 Local News:- A number of Keene people attended an "Old Line" ball at Evan's hotel, West Swanzey, last evening.

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3/22/89 Local News:-

An Old-fashioned Kitchen Dance

About 20 couples gathered at the residence of David B. Stearns in the west part of the city, last Friday evening, and enjoyed a social time in dancing, card playing, etc. Music was furnished by the Keene orchestra, George S. Long, prompter. At 12 o'clock all sat down to a splendid supper, prepared by Mrs. Stearns which was highly complimented by all. After supper, dancing was resumed, and all went merry until the small hours. Mr. & Mrs. Stearns can still show the young people how to dance. The gathering was a reminder of many held at the same place in years past, when such affairs were not as few and far between as now.

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Peterboro:- The Charity Ball given at the Opera House, proved to be the event of the season and one of the finest ever given in this town. One hundred couples participated and the ladies were elegantly attired. The banquet was furnished by Cook of Boston and Blaisdell furnished music. It was a brilliant affair and a perfect success.

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3/29/89 Local News:- About 125 ladies and gentlemen from this city took a trip to Walpole on a special train Wednesday afternoon, leaving here at 2 o'clock, and returning at 1 o'clock in the morning. A jolly time is reported, all stopping at the Dinsmore House. Dancing and card playing were in order, and as "Uncle Daniel" was there, things were lively. An excellent supper

was served by Landlord George E. Smith, and the music for dancing furnished by Farr's orchestra of Keene made the old young and the young younger.

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4/12/89 Local News:- A pleasant party numbering about one hundred gathered at the residence of Albert Hamblett on Winchester street, on Wednesday evening. A notable feature of the evening, was the dancing of a quadrille in which Horace Hamblett, father of the host joined with his children and grandchildren. Perhaps such a dance, participated in by representatives of three generations of the same family was never seen in Keene. A bountiful supper was served, which was enjoyed by all, and the festivities were continued until a late hour.

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5/3/89 Ashuelot:- The Inauguration Ball at the lower village hall, Tuesday evening passed off pleasantly. All report a good time. Parker & Thompson's orchestra furnished music.

Peterboro:- The dance given by the Unity Club on the evening of April 30, was well attended, and there was worn by many, in some form, the national colors. It was a brilliant social affair.

5/10/89 Munsonville:- There was a dance in Union Hall, last week. Supper was provided by Mrs. Addie Wilson. - Some rowdies brought a keg of beer and a jug of cider into the hall for the occasion which they secreted in a hiding place so they could visit it often during the evening. Walter Barrett, a small boy, found the jug and told his brother about it, who gave him five cents to destroy it which he did. The rowdies finding their jug gone, made inquiry among the boys, and were informed by Walter that he knew where it was but would not tell them unless they would pay him 10 cents which they very readily did, when he quickly took them to the pieces of broken jug. If we had a few such boys the rowdies would

soon get tired of bringing their liquor into this place.

7/12/89 Marlboro:- On account of the inclement weather on the Fourth, the Catholic picnic was adjourned to the town hall, where music for dancing was furnished and eatable were to be had in the upper hall.

8/23/89 Munsonville:- Our annual town picnic came off last Wednesday.....music was furnished by the Munsonville cornet band. Although the band is young the music was excellent and such that older bands might well have been proud to imitate.....there was a dance in the evening; about 40 tickets were sold.

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8/30/89 Winchester:- The Annual Picnic at Royalton Falls will occur Wednesday, Sept. 4th. The music will be furnished by the Winchester Quadrille Band, W.W. Ball, Prompter.

5/10/89 Page 1 story:- "Ball Of Old Times"

The "society balls" of old times were conducted with great propriety and reserve. The claim of every person to be admitted having been determined by the responsible committee, there was a sort of temporary equality on the floor, and every gentleman had the privilege to invite a lady, without the formality of an introduction, to figure in the dance as his partner. After it was over he escorted her back respectfully to her seat without presuming, if unknown, to remain standing before her or to sit by her side. During the intervals of dancing the gentlemen walked up and down between the rows of ladies that densely lined the halls. No woman, married or single, joined in this promenading with a male companion, and the eye of a lynx could not have detected the slightest flirtation. The word itself was not known.

(American Magazine)

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Record Reviews



When you finish reading this record review some of you are going to be unkind enough to think that I'm on a French-Canadian binge. Well, perhaps I am. All of the LPs reviewed this time originate in Quebec or, in one case, are French Canadian tunes played by a Vermonter - but of French-Canadian derivation.

They were made primarily for listening purposes but a few tunes are long enough to dance to. For what it is worth I recommend any or all of them. Buy 'em, beg 'em, borrow 'em, steal 'em, but get 'em!!

LA FAMILLE BEAUDOIN, Philo 2022. Philo Records, Inc. N. Ferrisburg, Vt.

Fifteen tunes here with two of them "La Tuque Bleue" and "La Grande chaine" long enough to dance to. One of the tunes has calls in French, and it is a lovely language to call in. The Beaudoin family may not be trained musicians, but they certainly know how to play to make you want to dance.

LA FAMILLE VERRET, Philo 2007. Philo Records, Inc. N. Ferrisburg, Vt.

Most tunes on this LP are for quadrilles and/or lancers. You cannot go wrong purchasing it. First, the tunes are beautifully played and long enough to dance to - if you know the figures that go with them! Jules Verret is an excellent fiddler; there isn't a sour or a flat note in

the entire LP. He is the kind of a fiddler that you'd hire for a dance. In other words, he wears well.

Both of the above records may be obtained from Tony Parkes & Donna Hinds, 31 Marion Rd. Bedford, Mass. 01730. Write them asking for their catalog. And before I forget it, there's a nice 40 pp folder that comes with the Verret Family LP describing the dances.

The next 5 LPs may be obtained from Can-Led Media, Ltd. 185 Spadina Ave. Suite 1, Toronto, Ontario Canada, M5T 2G6 for the price quoted plus postage.

FOLK DANCES OF FRENCH CANADA. Dancecraft 123321. \$6.98.

An excellent recording of eleven tunes; five on side A; six on side B. I believe that the late Andy DeJarlis is the fiddler. The record is for listening - and wishing that the tunes were twice as long so you could dance to them!

TI-JEAN CARIGNAN, Le Violoneux. Totem 9221. \$4.98

Beautiful, beautiful music as you would expect from the world's greatest fiddler. An excellent orchestra led by Gilles Losier backs Carignan to make this an outstanding recording.

FOLKLORE de CHEZ NOUS. Les Sortileges. FR-794. \$7.98.

The more you hear this recording the better you like it; it grows on you. It is a group of trained musicians playing arrangements of folk tunes, and what is wrong with that? There should be more of it done so that square dance music would sound like dance music instead of a half dozen untalented amateurs all playing melody!

LA TURLUTAINÉ, avec Theo Bugeau et son Ensemble Folklorique. Collection 1837. C-1839-1. \$7.98.

Another nine piece orchestra playing traditional airs

and doing a darned good job of it. As it says on the LP back cover "Vive la Turlutaine." May they all be in heaven a half hour before the Devil knows they're dead!

L'ESPRIT D'BOIS, avec Marcel Carignan et son Ensemble Folklorique. Collection 1837. C-1837-2. \$7.98

We're running out of adjectives! In case you are wondering, Marcel Carignan is Johnny Carignan's younger brother. In his own right, Marcel is a great fiddler and does not have to back up for anyone when it comes to fiddling traditional French-Canadian tunes and this LP proves it.

Every one of the records reviewed here is an excellent recording. Buy any or all of them without fear or trembling. You'll get your money's worth - and more. R.P.

Joyce Desmarais, Maynard, Mass. has come up with a wonderful idea - a Composer's Dance. April 29 in the Girl Scouts House, Concord, Mass. Anyone who has written a tune for square or contra dancing is encouraged to submit it to her at 11 Douglas Rd, Maynard, Mass. 01754 before December 15th, 1977. If the tune is accepted the composer will be admitted free to the dance and the tune will be featured during the time for dancing. Needless to say, live music will play for dancing!

THANKS TO:

M&M Joe Hritz - Folklore clippings
 M&M Dan Foley - John Jameson
 Roger Knox - Irish dance LP
 M&M Dale Hyde - Canadian dance LP
 Iva Randall - Oil painting
 "Pop" Smith - Dance music & Junkets
 The Texans - Chivas Regal
 M&M "Brownie" Thompson - Fifth of Beethoven

PAINLESS

FOLKLORE



Prediction:

Married when the year is new,
He'll be loving, kind, and true.

Proverbs:

If I must drown, better the open sea than the
village puddle.

Marriage is like sneezing - even when you feel
it coming you can't stop.

Expensive medicines are always good; if not
for the patient at least for the druggist.

AS A RULE

The natural law of money; anything left over will be
needed tomorrow to pay an unexpected bill

The first law of travel: no matter how many rooms there
are in the motel, the fellow who starts up his car at
five o'clock in the morning is always parked under your
window.

At bank, postoffice or supermarket, there is one univer-
sal law which you ignore at your peril: the shortest
line moves the slowest.

MISSING BOOK

Here's a paid notice in the Connecticut Courant of the
1700s: The gentleman who took the second volume of Bea-
cons Abridgement from Mr. David Ball's bedroom on the
18th of November would do well to return it to the own-
er whose name he will find on the 15th Page. If he

choose rather to keep it, the owner wishes him to call and take the rest of the set.

≡ ○ ≡

GONE WITH THE WORD: Fedora, curmudgeon, jerkwater, rabbit punch, solar-plexus, slicker, seaplane, Marquis of Queensbury Rules, spittoon, dribs and drabs.

ENGLISH PROVERBS

Hear twice before you speak once.
He doubles his gift who gives in time.
He is a wise man who speaks little.
He knows not a hawk from a handsaw.
He'll find some hole to creep out at.
He must needs run when the devil drives.



He's gone upon a sleeveless errand.
He that complains is never pitied.
He that has no shame has no conscience.
He that hath no silver in his purse should have silver on his tongue.

He that is angry is seldom at ease.
He that is warm thinks all are so.
He that lies down with dogs must expect to rise with fleas.
He that lives not well one year sorrows for it seven.
He that liveth wickedly can hardly die honestly.

He that reckons without his host must reckon again.
He that runs fast must not run long.
He that runs in the night stumbles
He knows not a B from a bull's foot.
He has a bee in his bonnet.
He that falls in an evil cause falls in the devil's frying pan.

FADED PHRASES

She's got class with a capital K. She's more to be pitied than censured. That's a lot of mazooma they're asking. It goes against the gran - but I'll do it.

Thanks, but I'll take a raincheck. Bully for you. Naked as a jay-bird. It's a humdinger. It'll come out in the wash. It's Jake with me. I don't cotton to him, and He put on his best bib-and-tucker.

She's dressed fit to kill. You'd better vamoose out of here. He's wearing his best Sunday-go-to-meeting clothes. He's a big blowhard. Here comes old Eagle Eye. She keeps me on pins and needles. She's a caution. He's dead and don't know it. He's one of nature's noblemen. Was you dere, Charlie? and She's got the giggles.

FIGURES DON'T LIE

Tell a friend to choose any number from 1 to 100, multiply it by 99, and add up the digits of his answer. Now you tell him the answer. Your friend may choose any number; the answer will always be 18.

OLD-TIME WEATHERLORE

September is the May of Autumn



September blow soft

Till the fruit's in the loft.

Would it were ever September.

If foxes bark in October, they are calling up a great fall of snow.

Dry your barley in October

Or you'll always be sober.

A clear St. Denis' Day (Oct. 9) signifies a harsh winter.

If there's ice in November that will bear a duck;

There'll be nothing after but sludge and muck.



KNEE DEEP IN NEW

ENGLAND FOLKLORE

by RAE SPENCER

A tangle of roses grows around our yard, spurring the bees to a frenzy of industry. I must take time to fill a rose jar with potpourri, that old fashioned fragrance. My mother used to fill a pink and white china jar with the dried petals, salt and spice. I never went into the parlor without lifting the cover and sniffing long and luxuriously.

Mother was like most other women of her day, adept at many kinds of handicrafts. One of her specialties was lovely pastel-colored beads for necklaces, using a concoction of salt, cornstarch and water cooked together, then colored, sometimes perfumed and rolled into little balls. A pin was stuck through the beads while still soft, then placed upright on a pincushion to harden. We all had wonderful necklaces to wear to school. Then, there were the beads made from the shiny colored pages of mail order catalogs and magazines. It took clever fingers to cut the paper into long strips, tapered just right at the ends and rolled about a large needle or hatpin. The varicolored roll was held in place by glue and the outside coated with shellac. Those beads were considered quite fashionable. Long

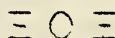
strings formed portieres for doorways, lending a sort of oriental look.



I wonder how those busy housewives found time for their intricate needlework, embroidery, knitting, tatting and crocheting? They filled their cellar shelves with preserves and pantries with fruit cakes. They prided themselves on making a good supply of dandelion wine from the millions of yellow blossoms blowing in the sun. Of course, the ladies took pains to mention that the supply was for medicinal purposes only.



When the air was just right we could hear the clock in the church steeple two miles away strike the hours. Sometimes, so clear and sharp was the air, I'd almost think the locomotive was steaming up our road, and we'd hear the evening train whistle for the crossing in the village miles away down by the river. Father would say, "Getting around to rain." And it always seemed to the next day.



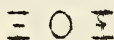
To most of us, corn on the cob is considered a delicacy. And the less time between the field and the pot, the better the corn is. My mother put a kettle of salted water on to boil before she went out to the garden. She picked an apronful of ears, then detoured to the edge of the barnyard to husk them. Back in the kitchen the corn was popped into the boiling water without delay. I've been told that the addition of a spoonful of sugar to the water in which not-so-fresh corn is cooked will restore the sweet goodness, but I can't vouch for it myself. I try to use Mother's timetable.



Most of the year a fish peddler came down our road once a week, white-topped wagon laden with an assortment of fish laid out on a bed of ice. I don't suppose the State Board of Health would approve of such a thing now.

SUNDAY TOY

What's a Sunday Toy? Simple enough: a Sunday Toy is exactly what the word implies, a toy which children of the early nineteenth century played with only on Sunday - namely, Noah's Ark and all its animals. Some arks contained hand-carved animals, others were made of heavy cardboard backed with an easel so as to stand erect.



All this was kept in a wooden box on the high kitchen shelf. On Sunday, it was handed down to the eager bright-eyed children. The hours immediately following dinner and up to evening church service were happily spent arranging and rearranging the animals, two by two.



Quite often a gentle-voiced grandmother or some older member of the family read the events which caused Noah to build the ark while the children played quietly on the floor with this coveted Sunday Toy.



At some period within that century, a girl's best doll became a Sunday Toy. For about ten hours, a bisque-headed doll enjoyed the light of day and the affections of her mistress. Dressed in Sunday best, this doll, a small miniature, from high button shoes up to a straw bonnet was lavishly trimmed with flowers and ribbons. Come evening she was replaced in the bottom drawer where she slept for six days.

The original term Sunday Toy, was applied only to Noah's Ark. Later it was used more generally.



Progress is knowing when to stop.

A man is never so poorly employed as when he is defending himself.

The height of confidence is standing up in a hammock.

People who snore always fall asleep first.

NEARLY FORGOTTEN

Hayrides, clambakes, strawberry festivals and bean suppers,

Long ago instructions, rarely heard these days: "Trim the lamp. Water the horses. Put out the cat. Put the side curtains on the car. Crank it up."

Old-Time Hiccough Cures: - Swallow one tablespoon of vinegar straight, no chaser; fill mouth with water, hold both ears closed, then swallow the water; or stick out your tongue as far as you can and hold it there as long as you can.

Remember when Vincent Lopez was billed as "The Belasco of the Bands?"

Whatever happened to: TV test patterns, one hour movies, chrades, sky writers, bean bags, potatoes on the spouts of oil cans, mumbledy pegs, wrap leggings, mah jong, whist or the game of jacks?

YOU'RE AN OLD TIMER IF YOU REMEMBER

Wiseneimer, cutup (show off), spellbinder, gutbucks - (lowdown jazz) humdinger, eclat, bunko artists, buncombe sangfroid, thundermug, asafetida, pitching woo, mulct, folderol, busman's holiday.

UNLIKELY EVENTS YOU KEEP HEARING ABOUT: Having your heart in your mouth. Splitting your sides with laughter. Swallowing your pride, and beating the living daylights out of someone.

Did you ever think you'd see the day when dollars-to-do nuts would be an even money bet?

If there were no bad people there would be no good lawyers.

TRY A TUNE

by Jeanne Cross



"Whistling girls and crowing hens
Always come to some bad end".

My mother always quoted that when I tried to whistle as my father did. To me, it was a lovely sound - one I wanted to imitate, but like most things I wanted to do, it wasn't considered ladylike by my mother and there was no argument against the virtue of being "lady like" in my mother's book.

My father whistled constantly - it was a happy sound, and I am sure whistling was the natural means of expressing his satisfaction with life in general.

"Set the table. Your father is coming." my mother would say, even before he came into view. After his untimely death, many neighbors expressed their sympathy by telling me how much they missed his cheery whistle.

I can't remember when I have heard someone whistle. It was a "happy habit." I wonder why none whistle today. It's free; takes no talent; is good for the whistler, and the listener. Too simple for today's world, I suppose.

Try whistling. Watch people's reactions, I am sure it would be worth the effort. You might even find you enjoyed it!

If you think last winter was bad - wait till you hear how bad it was in the years to come.

Money isn't everything, but with it you can get most of what's missing.

WIFE SAVERS

Check the heavy mirrors on your walls occasionally to see if weight and vibration have loosened hooks.



You can enhance the flavor of beef stew by topping it with crumbled bacon and grated cheese.

You can easily get the lumps out of brown sugar by putting it in a jar covered with a dampened piece of cheesecloth. The lumps should disappear in a few hours.

To clean valuable paintings, all you need is a dab of Ivory liquid in soft water and a soft cloth. Rub smoothly and gently over the painting. That's the technique used by museums.

Heat your pan even before you put frying oil in it as it makes the sauteing go faster and makes the food juicier.

Top sausage patties with sliced pineapple for a delicious taste treat.

Put a little brown sugar, coconut and cinnamon in fruit salad to give it a new flavor.

For an unusual sauce for roast chicken, combine soy sauce with a teaspoon of sesame seed.

Are you always sewing buttons on the kids clothes? next time use dental floss in place of thread.

Want to attract feathered friends to a new birdhouse? The most enticing lure is a serving of diced raisins and apple.

When boiling rice, put a sheet of absorbent paper between the lid and the pot. Paper will absorb water and leave cooked rice dry and fluffy.

A piecrust bakes to a beautiful brown if you brush it with milk before baking.

Instead of peeling apples for pies, simply dice them very fine. The peelings add a welcome nutty flavor, a pink color, and lots of extra vitamins that would otherwise be wasted.

A dash of powdered ginger on cantaloupe or melon gives a special zip and flavor.

Split California dried figs and stugg halves with a mixture of cream cheese and blue cheese.

Rub the surface of a fish with a cut lemon before cooking to eliminate fish odor and add flavor.

Even people who do not like them will change their minds if you season cooked carrots with a little sugar or honey, grated orange rind and orange juice.

When making egg salad, try using sour cream instead of mayonnaise.

There's nothing like sealing a letter to inspire a fresh thought.

People will buy anything that's one to a customer.

Few sinners are saved after the first 20 minutes of a sermon.

In any given meeting, when all is said and done, 90 per cent will be said - 10 percent will be done.



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